

EXHIBIT B

VIDEOS

WORDS

PHOTOS

ABOUT

Search

WORDS

DON'T HIT ME IN THE MOUTH, I GOTTA PLAY TONIGHT: MILES DAVIS AND BOXING

FIGHTLAND BLOG

By Sarah Kurchak

Share

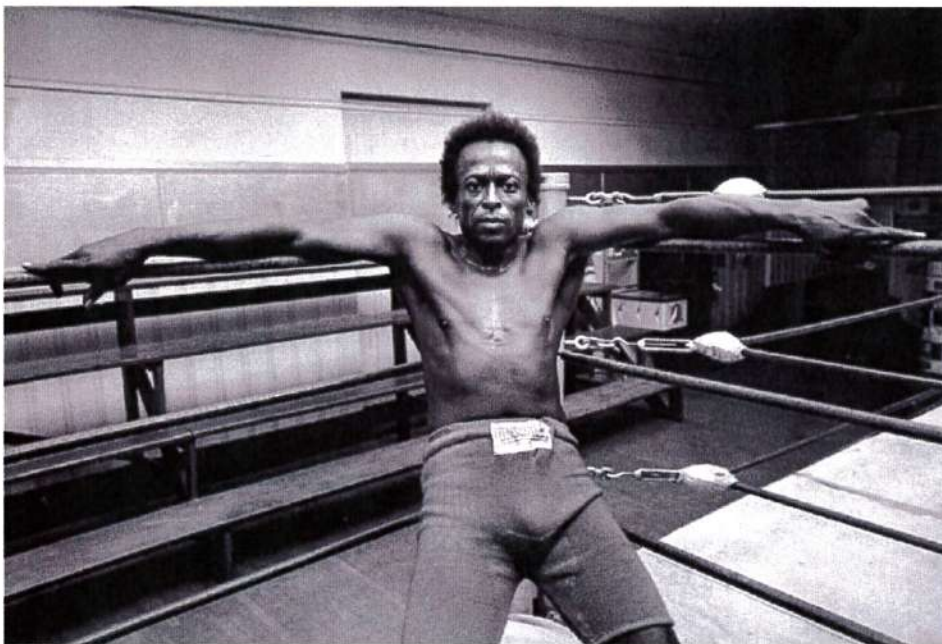
2.3K

Like 2.3K

Tweet

G+

St



On the drive home from a training session at Bobby Gleason's Gym in the Bronx in 1970, Miles Davis told Dan Morgenstern from Down Beat magazine that **"boxing is like music. You keep adding to it."**

The legendary jazz trumpeter and composer isn't the only person to ever make the comparison—George Foreman famously stated that "Boxing is like jazz. The better it is, the less people appreciate it."—but few are as uniquely qualified to ponder the relationship between music and pugilism as Davis was. Over the course of his life and career, the man's connection to the sweet science was almost as complex and fascinating as his music was. It was a source of childhood inspiration, a muse, and even a lifesaver.

Miles Davis grew up loving boxing and came of age during a pivotal point in the sport. As culture critic Gerald Early writes in his essay "The Boxer As Black Male Hero" in **Miles Davis: The Complete Illustrated History**, "He was eleven years old when Joe Louis became only the second black heavyweight champion and an American icon in 1937 when he defeated the Cinderella Man, James Braddock, in eight rounds. Davis was twenty-five years old in 1951, and a rising professional jazz musician, when an over-the-hill Louis fought his last fight, an eight-round knockout at the hands of Rocky Marciano. In other words, Davis lived his

LIKE FIGHTLAND

Like Samuel A. Kusewich and 210K others like this.

Follow

Newsletter

FEATURED



The Mixed Martial Arts of Victorian London
Before BJJ, there was Bartitsu.



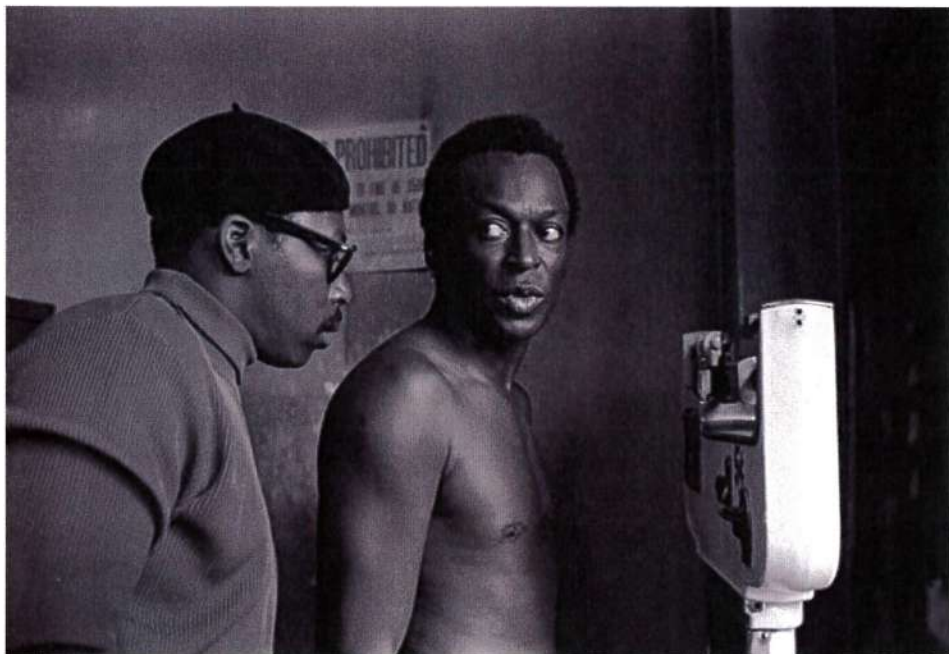
Jonathan Maicelo: The Last Inca
Peru's up-and-coming boxing star.



Kron Gracie on Jiu-Jitsu, Skateboarding, Older Brothers, and Famous Fathers
The ties that bind are strong.

adolescence and entered his young adult years having experienced the arc of Louis' career as one of the most prominent, nay, eminent black men of his age, a hero for millions of black not only in the U.S. but also around the world."

Davis grew up aspiring to that type of heroism. "I like it when a black boy says 'Oohh! Man, there's Miles Davis.' Like they did with Joe Louis," the musician told *Beat Down* in 1974. "I would like for black people to look at me like Joe Louis."



Miles Davis at Gleason's Gym, New York City, in 1969. (Photo by Baron Wolman)

There was another prominent boxer who had a far bigger influence on Davis, though. He may have wanted to be loved like Joe Louis, but he wanted to be Sugar Ray Robinson. Davis once admitted that, in 1954, Robinson was the most important thing in his life next to music.

"I always loved boxing, but I really loved and respected Sugar Ray, because he was a great fighter with a lot of class and cleaner than a motherfucker," the musician wrote in his **1989 autobiography**. "He was handsome and a ladies' man; he had a lot going for him."

"In fact, Sugar Ray was one of the few idols that I ever had. Sugar Ray looked like a socialite when you would see him in the papers getting out of limousines with fine women on his arms, sharp as a tack."

"But when he was training for a fight, he didn't have no women around him that anybody knew of, and when he got into the ring with someone to fight, he never smiled like he did in those pictures everybody saw of him. When he was in the ring, he was serious, all business."

As a strung-out junkie who had already tried and failed to quit dope, Davis found inspiration in that level of dedication and commitment in the mid-fifties. And he decided to try to turn his life around again.

"I really kicked my habit because of the example of Sugar Ray Robinson; I figured if he could be as disciplined as he was, then I could do it, too," Davis wrote.

YouTube MUS|

RECENT VIDEOS



MMA Fighter Dustin Barca Takes on Monsanto in Hawaii



Moving Portraits:
Title Shots: Conor McGregor



Josh Barnett // Strong As Titanium

[More Videos](#)

PHOTOS



Yancy's Day Off: A Tour of Oahu's Wild West
Ijfe Ridgley (photos and words)



The House of Rickson: An Afternoon in Rio with Jiu-Jitsu's Royal Family
Stefan Kocov

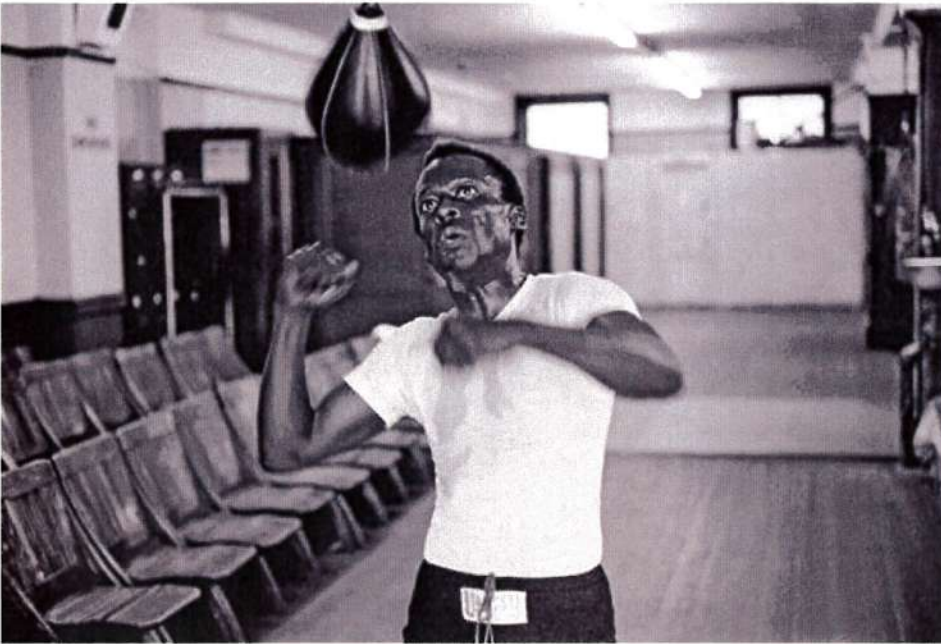


The Evening Training Sessions of the Rwandan Defense Force
Michael Christopher Brown



Fight Night at the Olympic: Classic Los Angeles Ringside Photography
Theo Ehret

Kingston Story: Boxing in the Backyards of Jamaica
Jason Gould



[More Photos](#)

With Sugar Ray in his mind as a "hero image," Davis went back to New York to get his life in order. Once he was clean, he decided to take another step closer to Sugar Ray-ness in order to stay that way: he took up boxing.

After he managed to convince boxing trainer Bobby McQuillen that he was clean, the pair began working together, both at the aforementioned Gleason's Gym and at Silverman's Gym in Harlem.

"Sugar Ray used to train there," Davis wrote about Silverman's in his book. "And when he came to train, everybody would stop what they were doing and check him out."

When he wasn't watching his idol, Davis was learning the ropes from McQuillen, learning to move like and focus like a fighter. His time at the gym kept his mind sound, his body healthy, and his musicianship stronger than ever before.

The jazzman brought a boxer's work ethic to his music, eschewing sex and food before a performance like he was preparing for a fight. And he brought a musician's rhythm to the ring.

"For many years afterward, he skipped rope, did floor exercises and worked the speedbag with bebop phrasing and triple-tongue rhythms, and for breath and endurance he threw himself into the heavy bag with bass drum explosions," John Szwed wrote in his 2002 biography **So What The Life of Miles Davis**.

Davis writes about the similarities between music and boxing at some length in his autobiography, comparing the ways that boxers and musicians develop muscle memory, their mindsets, and their style.

"Boxing's got style like music's got style," he mused. "Joe Louis had a style, Ezzard Charles had a style, Henry Armstrong had a style, Johnny Bratton had a style, and Sugar Ray Robinson had his style—as did Muhammad Ali, Sugar Ray Leonard, and Marvelous Marvin Hagler, Michael Spinks, and Mike Tyson later. [...] But you've got to have style in whatever you do—writing, music, painting, fashion, boxing, anything. Some styles are slick and creative and imaginative and innovative and others aren't."

Davis was able to combine his pugilistic and musical styles when fight manager-turned-director Bill Clayton asked him to do the music for Jack Johnson: *Breaking Barriers*, a documentary he was making about the first black **world heavyweight boxing champion**.

YouTube

Jack Johnson Breaking Barriers Documentary



"Davis went to work on it enthusiastically, reading everything he could about Johnson and boxing history, watching films of classic matches and sleeping with a photo of Johnson near his bed," Szwed wrote about the musician's creative process.

Davis would show up at Clayton's office to watch footage of Johnson and would sit there for hours as he picked the director's brain about the finer points of the groundbreaking champ's strategy and success.

The result of that intense research was the 1971 album *A Tribute To Jack Johnson*, "a record galvanized by boxing, funk, politics, black power, hard rock and the white heat of a creative peak in the recording studio that extended from early 1969 to the summer of 1970," according to **Guardian writer Tim Cumming**. It remains one of his most respected recordings, and marked a major turning point in his musical evolution.



The outtakes from the Tribute recording sessions are named after boxers, by the way, including one song named after Sugar Ray Robinson.

As much as Davis loved boxing and loved combining boxing and music, though, there were certain risks he couldn't take in his own training. "Miles would muse that he could have been a contender but he avoided actual fighting so as not to injure his mouth and hands," wrote Szwed.

Photographer Jim Marshall sometimes referred to his iconic shots of Davis at the gym as **"Don't Hit Me in the Mouth, I Gotta Play Tonight."** because that's what Davis used to say to his training partners before they sparred.

He once dared to go a few rounds against prominent lightweight boxer and musician **Roberto Duran**, though. He also recorded a tribute to his one-time sparring buddy.

And he did get hit in the mouth once that we know of. Brazilian musical mad scientist Hermeto Pascoal loves telling the story about the time Davis took him to his house, gave him a pair of boxing gloves, and suggested that they box. Pascoal hit him dead in the face, hurting his own hand in the process. And that's how he earned the name Albino Loco.

Hermeto Pascoal, boxing with Miles Davis



Check out these related stories:

Tiger Eyes and Burning Hearts: The Fight Anthems of Survivor

The Karate King in the Boxing Ring

The Karate Master: A Beginner's Guide to Elvis Presley's Martial Arts Obsession

YouTube 123K

Written by: Sarah Kurchak

Jan 22 2015

Tags: Miles Davis, Jack Johnson, joe louis, Sugar Ray Robinson, jazz, music, boxing

Share 2.3K

Like 2.3K

Tweet

G+

StumbleUpon

COMMENTS

7 Comments

Sort by Newest



Add a comment...



Juanludd Arroyo · City College of San Francisco
jazz,histori,mantra supremasi,,my love for miles

Like · Reply · Jan 25, 2015 8:46am



Javier Erre

Finally, Vice coming up with quality journalism. Respect.

Like · Reply · Jan 25, 2015 7:34am



Tony Lewis · Washington State University

This is good.

Like · Reply · Jan 23, 2015 3:26pm



Stephen Nesbitt · Ripon Grammar School

top drawer

Like · Reply · Jan 23, 2015 9:03am



Maxime Belhache

A hit once again.Great work!

Like · Reply · Jan 23, 2015 6:30am

Load 2 more comments

Facebook Comments Plugin

**MAKE UP
FOR EVER**
PROFESSIONAL - PARIS



SHOP NOW

Grolsch FILM WORKS

noisey

MOTHERBOARD

the creatorsproject

ADVICE

XXYYXX
Ugly UK Hardcore
Tame Impala
Ratking
James Franco's Band
Justin Timberlake
Wall - 'Magazine'

Texas Is Now One-Quarter Wind
The News Drones On: Tabloids,
When Flesh and Sweat Meet
Is Japan Tiring of Whale Meat?
A Brief, Poetic Statement on
The Syrian Internet Has Gone
No New Internet Regulation for

The Video For Shao-Yen Chen's
LAYERS: Peeking Inside
LAB[au]'s m0za1que Lets You
5 Reasons You Should Get On
Different Ways To Infinity Is A
Fashion Line Blooms With
A UK Bowstring Bridge

CPH Pro Street Finals
Final Bottle
Make It Through
Crackdown on Bath Salts
House.E+
Dana Buoy's Top Ten
Ice-T's Directorial Debut



PLAY BEAUTIFULLY



THE

CHANNELS

UK



(https://sports.vice.com/en_uk)



July 22, 2015 | Sarah Kurchak (https://sports.vice.com/en_uk/contributor/sarah-kurchak)

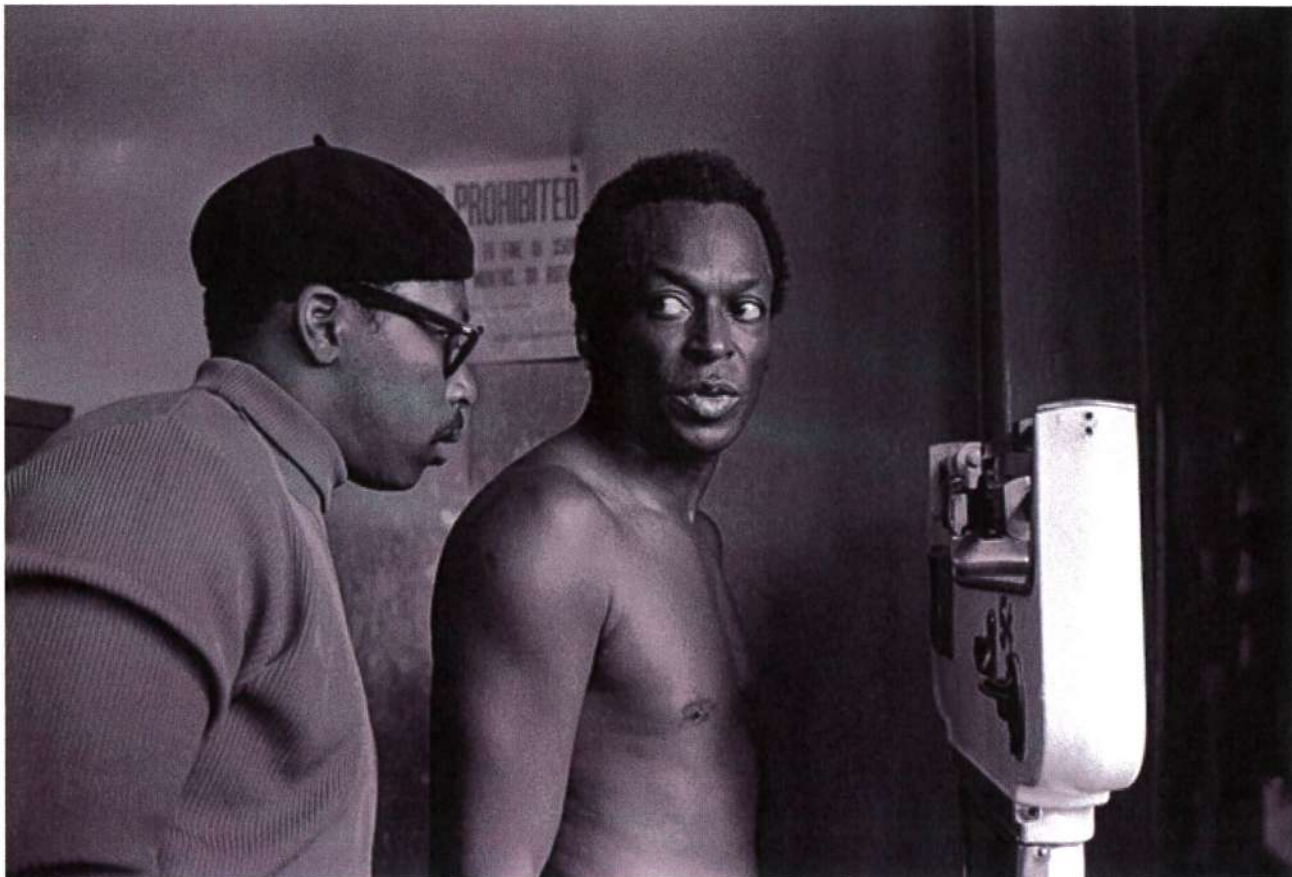
DON'T HIT ME IN THE MOUTH, I GOTTA PLAY TONIGHT: MILES DAVIS AND BOXING

On the drive home from a training session at Bobby Gleason's Gym in the Bronx in 1970, Miles Davis told Dan Morgenstern from Down Beat magazine that "boxing is like music. (<http://www.amazon.ca/Living-Jazz-reader-edited-Sheldon/dp/037542072X>) You keep adding to it."

The legendary jazz trumpeter and composer isn't the only person to ever make the comparison—George Foreman famously stated that "Boxing is like jazz. The better it is, the less people appreciate it."—but few are as uniquely qualified to ponder the relationship between music and pugilism as Davis was. Over the course of his life and career, the man's connection to the sweet science was almost as complex and fascinating as his music was. It was a source of childhood inspiration, a muse, and even a lifesaver.

Miles Davis grew up loving boxing and came of age during a pivotal point in the sport. As culture critic Gerald Early writes in his essay "The Boxer As Black Male Hero" in Miles Davis: The Complete Illustrated History (<http://www.amazon.ca/Miles-Davis-Complete-Illustrated-History/dp/0760342628>), "He was eleven years old when Joe Louis became only the second black heavyweight champion and an American icon in 1937 when he defeated the Cinderella Man, James Braddock, in eight rounds. Davis was twenty-five years old in 1951, and a rising professional jazz musician, when an over-the-hill Louis fought his last fight, an eight-round knockout at the hands of Rocky Marciano. In other words, Davis lived his adolescence and entered his young adult years having experienced the arc of Louis' career as one of the most prominent, nay, eminent black men of his age, a hero for millions of black not only in the U.S. but also around the world."

Davis grew up aspiring to that type of heroism. "I like it when a black boy says 'Oohh! Man, there's Miles Davis.' Like they did with Joe Louis," the musician told *Beat Down* in 1974. "I would like for black people to look at me like Joe Louis."



There was another prominent boxer who had a far bigger influence on Davis, though. He may have wanted to be loved like Joe Louis, but he wanted to *be* Sugar Ray Robinson. Davis once admitted that, in 1954, Robinson was the most important thing in his life next to music.

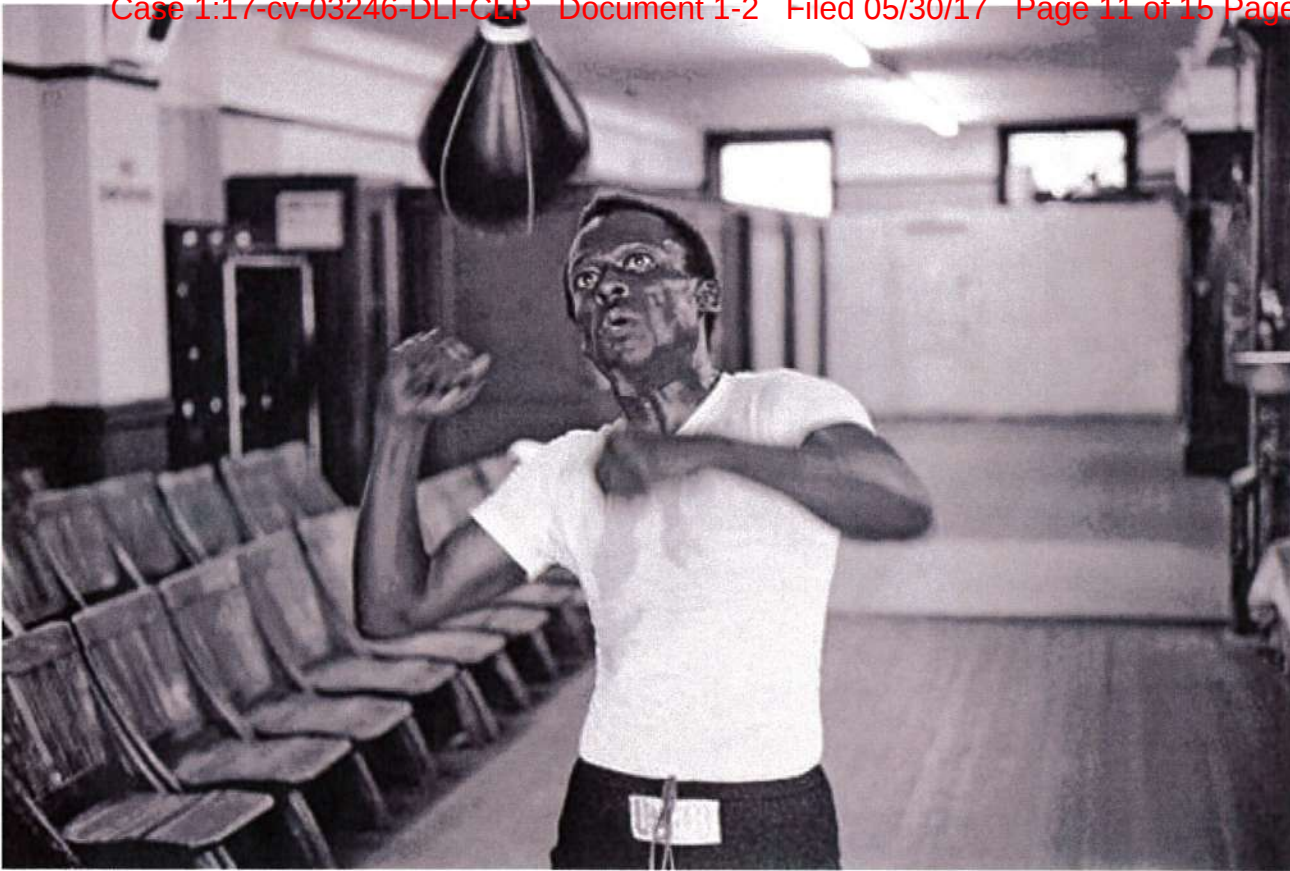
"I always loved boxing, but I really loved and respected Sugar Ray, because he was a great fighter with a lot of class and cleaner than a motherfucker," the musician wrote in his 1989 autobiography (<http://www.amazon.ca/Miles-Davis/dp/0671725823>). "He was handsome and a ladies' man; he had a lot going for him.

"In fact, Sugar Ray was one of the few idols that I ever had. Sugar Ray looked like a socialite when you would see him in the papers getting out of limousines with fine women on his arms, sharp as a tack.

"But when he was training for a fight, he didn't have no women around him that anybody knew of, and when he got into the ring with someone to fight, he never smiled like he did in those pictures everybody saw of him. When he was in the ring, he was serious, all business."

As a strung-out junkie who had already tried and failed to quit dope, Davis found inspiration in that level of dedication and commitment in the mid-fifties. And he decided to try to turn his life around again.

"I really kicked my habit because of the example of Sugar Ray Robinson; I figured if he could be as disciplined as he was, then I could do it, too," Davis wrote.



With Sugar Ray in his mind as a "hero image," Davis went back to New York to get his life in order. Once he was clean, he decided to take another step closer to Sugar Ray-ness in order to stay that way: he took up boxing.

After he managed to convince boxing trainer Bobby McQuillen that he was clean, the pair began working together, both at the aforementioned Gleason's Gym and at Silverman's Gym in Harlem.

"Sugar Ray used to train there," Davis wrote about Silverman's in his book. "And when he came to train, everybody would stop what they were doing and check him out."

When he wasn't watching his idol, Davis was learning the ropes from McQuillen, learning to move like and focus like a fighter. His time at the gym kept his mind sound, his body healthy, and his musicianship stronger than ever before.

The jazzman brought a boxer's work ethic to his music, eschewing sex and food before a performance like he was preparing for a fight. And he brought a musician's rhythm to the ring.

"For many years afterward, he skipped rope, did floor exercises and worked the speedbag with bebop phrasing and triple-tongue rhythms, and for breath and endurance he threw himself into the heavy bag with bass drum explosions," John Szwed wrote in his 2002 biography So What The Life of Miles Davis

Davis writes about the similarities between music and boxing at some length in his autobiography, comparing the ways that boxers and musicians develop muscle memory, their mindsets, and their style.

"Boxing's got like music's got style," he mused. "Joe Louis had a style, Ezzard Charles had a style, Henry Armstrong had a style, Johnny Bratton had a style, and Sugar Ray Robinson had his style—as did Muhammad Ali, Sugar Ray Leonard, and Marvelous Marvin Hagler, Michael Spinks, and Mike Tyson later. [...] But you've got to have in whatever you do—writing, music, painting, fashion, boxing, anything. Some styles are slick and creative and imaginative and innovative and others aren't."

Davis was able to combine his pugilistic and musical styles when fight manager-turned-director Bill Clayton asked him to do the music for Jack Johnson: Breaking Barriers, a documentary he was making about the first black world heavyweight boxing champion ([http://en.wikipedia.org/wiki/Jack_Johnson_\(boxer\)](http://en.wikipedia.org/wiki/Jack_Johnson_(boxer))).

Jack Johnson Breaking Barriers Documentary



"Davis went to work on it enthusiastically, reading everything he could about Johnson and boxing history, watching films of classic matches and sleeping with a photo of Johnson near his bed," Szwed wrote about the musician's creative process.

Davis would show up at Clayton's office to watch footage of Johnson and would sit there for hours as he picked the director's brain about the finer points of the groundbreaking champ's strategy and success.

The result of that intense research was the 1971 album *A Tribute To Jack Johnson*, "a record galvanized by boxing, funk, politics, black power, hard rock and the white heat of a creative peak in the recording studio that extended from early 1969 to the summer of 1970," according to *Guardian* writer Tim Cumming (<http://www.theguardian.com/music/2003/oct/17/2>). It remains one of his most respected recordings, and marked a major turning point in his musical evolution.



The outtakes from the Tribute recording sessions are named after boxers, by the way, including one song named after Sugar Ray Robinson.

As much as Davis loved boxing and loved combining boxing and music, though, there were certain risks he couldn't take in his own training. "Miles would muse that he could have been a contender but he avoided actual fighting so as not to injure his mouth and hands," wrote Szwed.

Photographer Jim Marshall sometimes referred to his iconic shots of Davis at the gym as "Don't Hit Me in the Mouth, I Gotta Play Tonight" (<http://www.jimmarshallphotographyllc.com/Blog/?p=1616>), "because that's what Davis used to say to his training partners before they sparred.

He once dared to go a few rounds against prominent lightweight boxer and musician Roberto Duran (http://en.wikipedia.org/wiki/Roberto_Dur%C3%A1n), though. He also recorded a tribute to his one-time sparring buddy.

And he did get hit in the mouth once that we know of. Brazilian musical mad scientist Hermeto Pascoal loves telling the story about the time Davis took him to his house, gave him a pair of boxing gloves, and suggested that they box. Pascoal hit him dead in the face, hurting his own hand in the process. And that's

Hermeto Pascoal, boxing with Miles Davis



-

Tags: [fightland \(//sports.vice.com/en_uk/topic/fightland\)](https://sports.vice.com/en_uk/topic/fightland),
[miles davis \(//sports.vice.com/en_uk/topic/miles-davis\)](https://sports.vice.com/en_uk/topic/miles-davis),
[boxing \(//sports.vice.com/en_uk/topic/boxing\)](https://sports.vice.com/en_uk/topic/boxing), [jazz \(//sports.vice.com/en_uk/topic/jazz\)](https://sports.vice.com/en_uk/topic/jazz)
, [music \(//sports.vice.com/en_uk/topic/music\)](https://sports.vice.com/en_uk/topic/music)



RECOMMENDED

(//sports.vice.com/en_uk/article/ufc-203-odds-miocic-werdum-and-gall-tipped-to-leave-cleveland-with-wins)

UFC 203 ODDS: MIOCIC, WERDUM AND GALL TIPPED TO LEAVE CLEVELAND WITH WINS

(//SPORTS.VICE.COM/EN_UK/ARTICLE/UFC-203-ODDS-MIOCIC-WERDUM-AND-GALL-TIPPED-TO-LEAVE-CLEVELAND-WITH-WINS)

(//sports.vice.com/en_uk/article/tonight-we-made-history-meet-the-disabled-boxers-fighting-for-paralympic-recognition)